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A  
NEW DECORATIVE MATERIAL.

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INCRUSTA-WALTON

— ITS —  
*Artistic, Sanitary and Commercial Value.*

WITH EXTRACTS FROM OPINIONS OF THE PRESS.

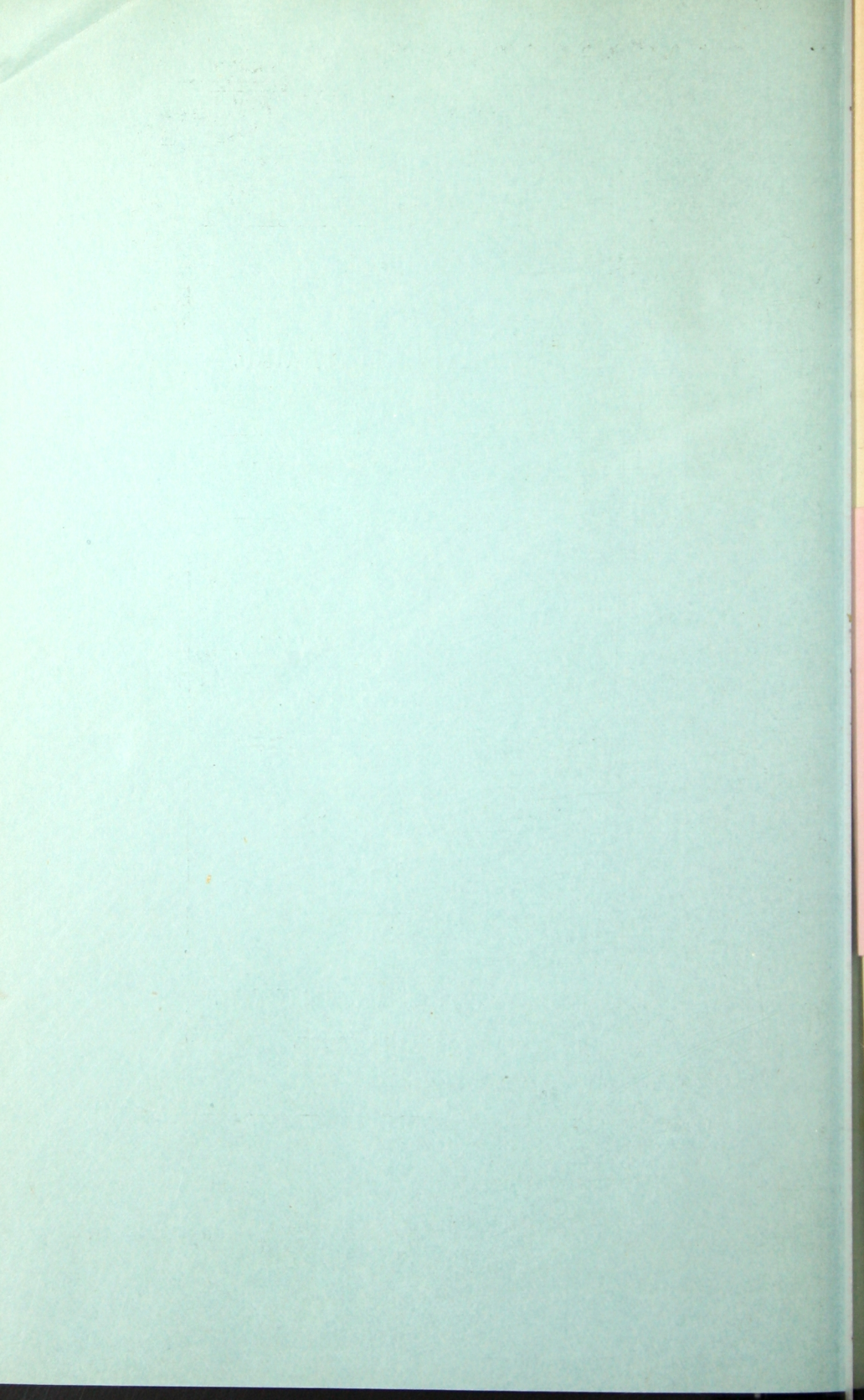


SOLE MANUFACTURERS

THE LINCRUSTA-WALTON MANUFACTURING COMPANY,

No. 41 UNION SQUARE, NEW YORK.







# LINCRUSTA-WALTON.

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A NEW DECORATIVE MATERIAL.

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TO PROFESSIONAL AND AMATEUR ARTISTS.

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THE attention of Art Decorators and others is specially directed to our Crêpe Pattern, No. 138 C, which is extensively used by Amateur and Professional Artists as a ground for painting upon in Oil or Water Colors.

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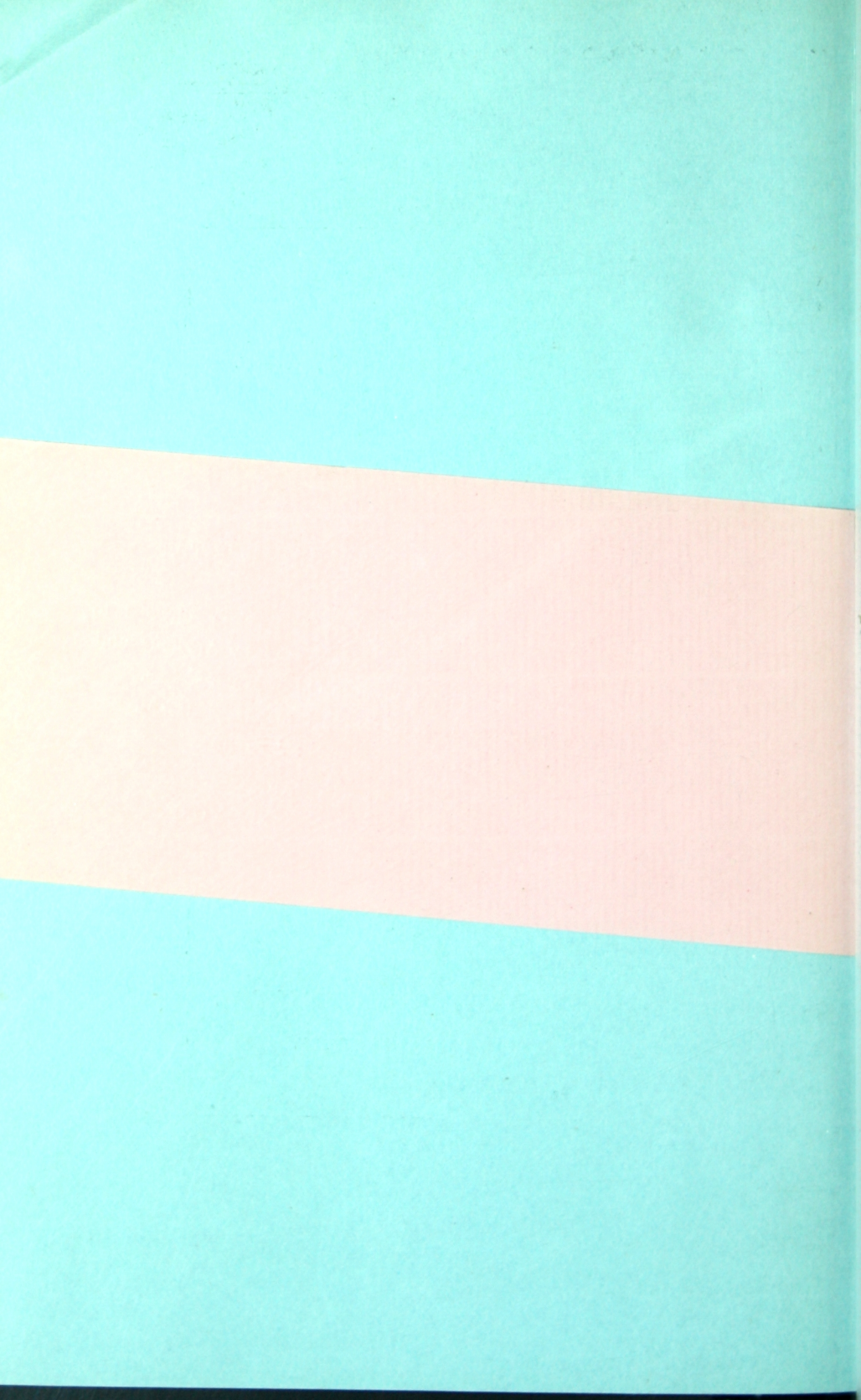
THE LINCRUSTA-WALTON MANUFACTURING COMPANY,

Factory, STAMFORD, Conn.

Offices, 41 UNION SQUARE. New York,

*Where all communications should be addressed.*







# LINCRUSTA-WALTON.

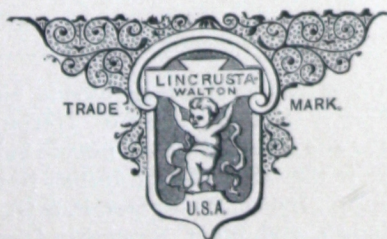
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# LINCRUSTA-WALTON.

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SOLE MAKERS,

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IN PLAIN TINTS AND ALSO IN BEAUTIFULLY DECORATED DESIGNS.

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In appearance equal to the finest carved work.  
Already used extensively by the first Architects  
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
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LINCRUSTA-WALTON has been largely used in numerous Palaces,  
Mansions, Country Houses, Theatres, Hospitals, Churches,  
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in Yachts, in the vessels of the British Navy, and of  
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Architects, Decorators, Paper Hangers and Furniture Manufacturers.

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The Evening Post Job Printing Office, 208 Broadway, N. Y.



# Lincrusta-Walton

AS A

## WALL DECORATION.

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THE interior decoration of buildings has never had its due share of attention. In the grandest edifices a wealth of carving in wood and stone is lavished upon the walls, and combined with frescoes, mosaics, wall-paintings, and color upon the carvings themselves, offers the most magnificent examples of decorative art carried into every elaboration and detail of constructive design. But the buildings so honored are few in number, St. Peter's at Rome and the Alhambra in Spain being among the most famous historical examples. In less fortunate instances, the decoration exclusively relied on is that of flat surfaces.

Painting or plaster on ceilings, tapestry or painting on walls, with jejune beads and rims of stucco or plaster ornamentation, or wood covered with gilding, supply the ornaments of state apartments. The houses of the middle classes are decorated with printed wall-papers, only relieved by a few formal beadings and panels. It may be said that decoration *in relief* is unknown in modern houses, except in the tasteless repetitions of conventional patterns which the plasterers scrawl upon the ceilings. So little place has any kind of carving, or work in relief, in the practical ornamentation of houses in the nineteenth century, that a book or article on Mural Decoration will be usually found to divide the



subject into oil-painting, distemper, fresco, water-glass, etc., with a sublime disregard for any means of adding grace to the interior of houses which depends upon a difference of plane. The list, published by the Science and Art Department of the Committee of Council on Education, of five hundred and thirteen buildings in England having mural decorations as old as the sixteenth century, refers only to painted walls. It is certain, however, that nothing less than stern necessity should compel an architect to forego, in interiors, the infinitely various and charming effects produced by light glancing on raised, rounded and re-entering surfaces in addition to the ordinary methods of pleasing the eye by colors and lines. It is only necessary to see the interiors of grand French buildings, with admirable mouldings, or the Gothic carvings of Belgian town halls and old English cathedral choirs, to appreciate the unapproachable refinement and beauty of work in relief.

The real obstacle to the extensive use of carvings and mouldings in modern days has been the fact that, hitherto, the only mode of producing them was by the labor of individual artists, against whom came the commercially irresistible competition of flat decoration by wall paper capable of being indefinitely multiplied from one design. The artist whose work could thus be reproduced earned a much higher reward than the laborious carver in wood, who risked the labor of years on one panel or dado.

A new discovery has now, however, been made, which gives to mural work in relief the same facilities for infinite variation and reproduction which ornament in one plane has hitherto enjoyed.

There is no great difficulty in devising ingenious machinery for embossing a material which is found to be ductile and durable, or in coloring it by hand, or by mechanical means. The main point was to find a suitable material, and this was discovered among a class of new and most valuable products, first devised and successfully worked by Mr. Frederick Walton. To produce, by mechanical devices, the effect of carving, it was necessary to have a substance which was soft at one time, but which afterward hardened. Unless its use was to be confined to ceilings, it must not be brittle. To be durable it must resist the effects of damp, and of alternations of heat and cold. If it were a poor conductor of heat, so that it supplied to rooms a warm surface, on which the moisture in the air would not readily condense, so much the better. If all these conditions were met and the material was so workable that the artist



could elaborate the ornamentation to any extent by undercutting or otherwise; if the roughest scrubbing would not affect it, then indeed a most valuable material would have been found. Briefly, these are the properties of Lincrusta-Walton.

For the interior decoration of houses, its warm and comfortable surface makes it peculiarly applicable. It has no glaze to break up and reflect the light with the cold glitter of Dutch tiles, nor does the moisture of the air condense upon its surface, unless water is present in excessive quantities in the atmosphere. It is not warped, cast, eaten by worms, or pulverized like wood. It does not become ice-cold in winter and hot in summer, like stone and terra-cotta. It does not absorb moisture and give it out again like uncovered brick and plaster. On the contrary, it offers an impermeable resistance to wet from within or without; and if the air within is so dangerously damp as to communicate moisture to the walls, Lincrusta-Walton does not conceal the effect by absorbing the moisture.

A piece of Lincrusta-Walton was taken out of water after three months' immersion, and it is as perfect and sound as when first put in. Another piece has been used on an outer wall, exposed to the roughest weather, and after twelve months shows no signs of deterioration whatever, and it is confidently anticipated that the new material will have a remarkable career as an exterior decoration. It will supply a waterproof shield to wood, iron, or other building materials, and afford lasting and beautiful ornament to the structure which it clothes.

In considering the value of Lincrusta as a covering for walls, it should be remembered that damp walls injure not only the living inmates of a house, but many of their most valued possessions. Pianos would be safe in every quarter of the room lined with Lincrusta-Walton. The amateur of water colors and valuable china would have, in rooms protected by Lincrusta, a rich, warm, unobtrusive background for all objects of art, and need not fear the exudation of damp.

The continuity in length of Lincrusta makes it invaluable for dadoes, and for friezes and mouldings, in lieu of, or beneath, the cornices of plaster work now so generally employed.

For dadoes to skirt the lower part of the walls of a room, the appearance of the new product, midway between carved wood and embossed leather, qualifies it admirably. A dado can be carried all around the room without a joint, or Lincrusta-Walton can be used



in panels bordered with wooden mouldings—a combination which produces admirable effects. Its solid substantial appearance when used as a dado harmonizes with and relieves the richest papers, and protects the walls from injury where they are most liable to harm from blows, the backs of chairs, children playing, and such like minute perils, against which a careful householder will desire to guard.

Lincrusta may be so painted and gilded as to assume the glowing colors of burnished metal, a state in which it forms the richest decorations for the panels of great public halls, the interiors of banks, insurance offices, and other places where florid decoration is in good keeping. For private houses, it may be made to assume every characteristic of the darkest and hardest woods, as well as of the pine carving which is more frequently used.

The material is flexible, and can be carried around curves and corners; a quality which marks its superiority over papier-mâché and carton-pierre.

Its flexibility makes it specially applicable to staircases, either for lining the walls or covering the balustrades.

Some of the finest examples of modern carving have been executed at great expense for ocean-going steamships. The lightness and waterproof character of the new material render it peculiarly adaptable for use in steamships' saloons, as well as in pleasure yachts. No racking or straining of the ship would crack it. It gives a warmth, dryness and comfort which cannot be obtained from other material on shipboard, and the rough and wholesome scrubbing, to which cabin walls are periodically subjected on a well-conducted passenger ship, will always leave its surface uninjured.

This quality of bearing, without harm, the most vigorous assaults of soap and water, or of acid washing solutions, makes Lincrusta an admirable lining for the walls of hospitals and hospital rooms in large houses. It can be perfectly cleansed, and all the germs of infection removed.

The use of Lincrusta-Walton in public buildings need not be specially enlarged upon, but its warmth and resistance to damp make it specially suitable for board-rooms and other chambers of ceremony which are only occasionally used and seldom warmed by fires. In the ornamentation of churches, Lincrusta-Walton has a great future before it. Some of the reliefs already produced in Lincrusta closely resemble the wood carvings of the choirs of old



cathedrals. Any ancient carvings may be reproduced, or modern designs embodied in the new material for interior ecclesiastical decorations and ecclesiastical furniture.

Lincrusta-Walton is easily and readily attached to the surfaces to which it is to be applied. It will be found much easier to hang than flock paper, as there is no danger of tearing it, and should it be soiled in the operation, a little soap and water will quickly cleanse it of any stain.

Lincrusta may be removed and transferred to another house, a quality in which it differs in a valuable and sometimes very essential degree from wood-carvings, which, under some circumstances, after being executed with great expense by or for the tenant, remain the property of the landlord.

The other applications of Lincrusta to the arts and manufactures appear endless in their variety. Among other purposes, Lincrusta can be used as an excellent covering for external walls. For book-binding, it takes the place of carton-pierre and papier-maché, and even excels leather in its capability of receiving fine and incisive ornament. Mouldings of Lincrusta can be gilded with facility, and attain a hardness equal to wood, and can be applied in this form to picture frames, cornices, panels, mantel-pieces, or any kind of furniture.

For wall advertisement placards Lincrusta has many advantages, the letters are in relief, and neither sun, rain or damp has any bad effect upon it.

Railway and other traveling cars will in future be decorated with Lincrusta; and, in short, all decorations executed up to the present time on *flat* surfaces—that is to say, *without* relief—can now, when desired, be fashioned *with* relief, and their artistic value and appearance may thus be considerably augmented.

In conclusion, we would state that at present there are only two manufacturers of this material, one in England and one in France, of whose productions we have been importing largely to enable us in a measure to supply the increasing demand for the article in this country, and until our extensive factory, which is in process of erection, is completed, when we expect to be prepared to fill all orders for these goods.



## RECAPITULATION OF ITS COMMERCIAL FEATURES.

**Designs...** Our present artistic and beautiful designs are the product of several eminent artists in this line of decoration, and they will be followed by others of the purest and highest style of art; the execution of them in solid relief of varying depth gives an effect in light and shade not obtainable in any other durable material.

**Color....** While Lincrusta-Walton is used in its various original colors, it can be at any time painted, in any shade or tint adapted to the particular design, which may subsequently be changed to suit any style of furniture or decoration.

**Hygienic..** The sanitary character of Lincrusta-Walton is unequalled by any other wall decoration. It cannot absorb any infectious matter or moisture of any kind, and will not permit any damp and noxious exhalations from the walls to pass through it. It can be washed as often as necessary with soap and water, without injury.

**Economy..** Its economy cannot be questioned, when its durability is taken into consideration. It will withstand the roughest usage (short of willful destruction) without sustaining serious damage, and its cost will compare favorably with French or Flock papers, which are so easily and irremediably destroyed.

**Uses ....** The following are a few of the numerous applications of Lincrusta-Walton :

Dadoes, Fillings, Friezes and Borders, Wood Mantels, and over Mantels, Wood Doors, Panels and Frames, Paintings on plain Crepe, for Panels, and for Door and Fire Screens. Beveled and other forms for Mirrors and Picture Frames. Splash Screens for Washstands, Dinner Mats, Table Mats, Finger Plates, etc., etc.

THE LINCRUSTA-WALTON MANUFACTURING COMPANY.



## SELECTED EXTRACTS FROM THE PRESS.

[From the *London Times* on the "Decorative Art Exhibition."]

A comparatively new product, which seems to lend itself to the most varied requirements of the artist, is known as Lincrusta-Walton. This material, a comparatively new product, presents to the artist an opportunity for producing exceedingly fine effects, either with colors or with the tools of the wood carver. The pieces shown vary in character, according to the purposes for which they are intended. Those designed for the walls of drawing-rooms are of a delicate neutral tint, with a play of finely cut lines over the surface; while others have raised patterns, richly colored or bright with burnished metal coatings. The recommendations with which the material is presented to the artist are that exceedingly fine effects may be produced, either with color or with the tools of the wood carver, and that the finished work is not liable to destruction by an accidental blow, by damp or by dry rot. For the householder, an additional advantage it possesses over wall paper is that it does not absorb or give out moisture, and that it may be thoroughly cleansed by washing with disinfectants.

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[From the *London Times* on the Duke of Edinburgh's visit to the Cunard SS. *Servia*.]

The main staircase is the largest ever constructed in a passenger vessel. At the bottom of the staircase the panelings are executed in polished maple and Hungarian ash; but the rest of the staircase is done in embossed ornamentation. For this purpose a new material, called Lincrusta-Walton, has been employed with singularly good effect. The main saloon is of unusually large dimensions, being seventy-six feet long, forty-nine feet wide, and capable of seating three hundred and eight persons. The ornamentation is very rich and beautiful. For the panelings, satinwood and Hungarian ash are employed, while the decoration possesses the merit of being novel and attractive.



[From *The Builder*.]

For the internal decoration of houses its warm and comfortable appearance makes it peculiarly applicable. It is in (low) relief, like wood carving; it is waterproof, and impermeable to moisture; can be washed with soap and water, and will not absorb infection. It has a comfortable appearance, can be adapted by architects to any style of building, and is applicable for dadoes, panels, cornices, friezes, borders and folding screens. The patterns exhibit much good taste and skill in design and drawing. Very rich effects may be obtained by decorating the Lincrusta in colors.

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[From *The Building News*.]

The clearness and precision of the ornamentation leaves nothing to be desired; indeed, it exhibits as clear and delicate an impression as if it were stamped plaster or carved wood. One great merit in Lincrusta-Walton is that the relief can be reinforced by pleasing shades of color inherent to the material. Many distinct shades of color are manufactured, from dark and reddish chocolate to harmonious neutral tints of warm tone.

There are various uses of the material besides wall decoration. For book-binding it seems to be admirably fitted, and surpasses leather itself as a material for fine ornament. It can also be used with equal effect for ornamental cabinet work and panels to chimney pieces, and wherever, in fact, stamped leather has been used as a background for setting off china and bric-a-brac, etc. Its capacity for receiving fine ornamentation in relief would make it a useful substitute for ceilings, where the delicate Wedgwood-like relief might be enhanced by the neutral tints of the material, or by painting and gilding. For public buildings, such as concert halls, churches, banks and hotels, the combination of durability with its sanitary and artistic qualities seem to give it undoubted advantages, and will lead to its extended employment.

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[From *Builder's Weekly Reporter*.]

Anything more beautiful in this way it would be almost impossible to conceive.



[From *The Leeds Mercury*, in reference to the new Spa Buildings at Scarborough.]

The decorations of the hall are exceedingly chaste and artistic; they are principally in gray and gold, and are in Italian renaissance style. The walls of the hall are lined with Lincrusta, a material which is not liable to be affected by the salts of the stone and mortar on which it is laid, nor by the saline constituents of the atmosphere.

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[From *The Pictorial World*.]

\* \* \* Lincrusta has now come to our rescue, and there is no reason why the dwellings of the great middle class should not now also boast of wall decoration in relief.

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[From *The Architect*.]

The most beautiful of the new materials which are available for wall decoration is undoubtedly 'Lincrusta-Walton.' The material is exceedingly tough and durable, and has the advantage of being impermeable to moisture, and of cleansing readily. The most delicate outlines and gradations can be embossed on it, and the sharpness of the patterns remains unaffected by variations of temperature. The colors used in manufacturing Lincrusta are pleasing, and we have seen it applied to large surfaces with success; but, if necessary, it can be painted in oils or distemper, or gilded to any extent. The inventor has taken care to obtain designs for the ornament which are worthy of the material. There is no difficulty in finding among the variety of patterns produced some that are adapted for houses in every style, and that will not appear out of place beside the most sumptuous decoration.

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[From *The European Mail*.]

Lincrusta effectively takes the place of encaustic tiles, of wall paper, and even of the rare and expensive stamped leather hangings. The raised patterns exhibit marvelous clearness of groundwork and sharpness of relief in the elevated portions. The effects produced are so thoroughly varied as to embrace the entire



scheme of internal decoration, as, according to the will of the designer, carved wood, terra-cotta, plaster ornaments or embossed leather, may all be simulated with equally happy results. Lincrusta secures, in the newest of new houses, perfect immunity from coughs, colds and all the ills that swell the doctor's bills. Pianos are safe in any quarter of a room with which it is lined; and the professor of water-colors may rejoice, for the precious tones remain fixed as fate. The material is equally adapted for dining or drawing rooms, for billiard room or boudoir, for libraries or passages.

The patterns can be obtained of any desired height, and thus the most charming Pompeian and renaissance designs can be produced in ever-varying relief. It may be treated as an original material, and left uncolored; be tinted with soft colors, or painted and gilded to suit the most luxurious tastes. It is adapted for every description of wall covering, for friezes, in lieu of wall paper, and all other surface decorations, and for dados in admirable simulation of carved wood. The dado can either be carried round the room without a joint or else Lincrusta can be used in panels with a wooden frame with most happy results. A dado shown resembled American black walnut; it, however, can be produced to resemble any desired wood. In the specimen exhibited the dog-tooth pattern is as sharp as if a chisel had been employed, whilst the "mill-work," similar to that used on the backs of watches, is marvelous in its minuteness. Another proof of the *finesse* of the impression is shown in a cobweb—every thread distinct—which forms a portion of the groundwork of one of the wall designs, the raised work of which consists of sunflowers and trefoil in the most happy combination. If it should be desired, the panel may be worked up with a tool, and all the effect of wood carving can be reproduced at an infinitely smaller cost.

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[From *The British Mercantile Gazette*.]

Wall papers seldom possess much artistic value, a fact no doubt due in a measure to the absence of relief upon their flat surface; and even when they are artistically passable they have some inseparable drawbacks from a sanitary point of view. Tapestry is beautiful, although perhaps "cavaire to the general," but it is prone to harbor dust and dirt and the germs of disease, and no doubt the most perfect forms of wall decoration are frescoes and carving. But



these two kinds of decoration are and must always be far too costly to become popular. The great desideratum has ever been a form of decoration which should combine the beauty of these artistic methods with the economy of what we may call mechanical decoration as exemplified in the case of wall-papers, and it can confidently be asserted that Lincrusta-Walton amply fulfills these conditions. The specimens shown in the Berners street show room are remarkably beautiful, and sufficient to convince the most critical that Lincrusta-Walton is the most perfect wall covering we have, and, in truth, are likely to have, for it is difficult to think that anything more perfect can be in store for us. To describe its appearance and characteristics briefly, we may say that Lincrusta-Walton is like beautiful wood carving or embossed leather, in high or low relief, according to the particular design which is treated; in natural color it is a soft and agreeable neutral tint, which can, however, be embellished with embossed gold work, or by painting in colors. Hand painting upon Lincrusta-Walton already promises to become a fashionable and delightful industry for ladies.

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[From *The Journal of Decorative Art.*]

The most minute forms are rendered with a truth and fidelity charming to behold; flowers, leaves, birds, fishes, and all animal and vegetable forms, so produced, are admirable in their finish and effect; in fact, the degree of excellence is limited only by the talent of the designer and the skill of the die-sinker. The material will lend itself to the finest as well as the boldest ideas or designs of the artist. As a wall covering, or for ornamenting door-panels or furniture, it is the best thing we know for producing a good effect at a comparatively small outlay. It is made in lengths of twelve yards by eighteen and nineteen inches in width, and is, withal, moderate in price. On the whole, this is one of those improvements which we have great pleasure in recommending to the decorative trades as a beautiful, useful and permanent means of interior decoration.

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[From *The Art Interchange.*]

Especially as a substitute for carved woods Lincrusta will be found very valuable to the householder, and do away with that expensive



luxury which so few can afford. And good talent can be employed in designing this production as well as any other. The embossing machine leaves a sharp and clear outline, which, however, if desired, may be touched up by hand. When in process of being wrought it is soft and pliable, but in a few hours' time it becomes hard. It will resist blows and abrasions; and should it be struck a sharp blow with a hammer, the indentation would not be long apparent, as the gap would fill up with the elastic substance.

The purposes and uses to which Lincrusta may be applied are very large, and admit of an extensive range. The inventor's idea was originally to give the world something to take the place of wallpaper, and having shown the practicability of this, it was found serviceable in decoration. It can be used on walls as dadoes or panels, for church furnishings, book-bindings, mouldings, mantels, pianos, balusters, etc. It is readily attached by paper-hangers' glue and paste.

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[From *The Century Illust. Monthly Magazine*.]

A new material for covering interior walls has recently been introduced into the United States that deserves attention. The material has already been thoroughly tried in England, and appears to have met with general favor. It comes in rolls or sheets, is pliable, like stiff cloth or leather, and is from two to seven millimeters thick, according to the use to which it is to be applied. It is tough, strong, elastic and pliable, so that it may be bent to cover curved surfaces, and it will stand quite severe blows without injury. It may also be washed with soap and hot water or with weak acids. It readily takes the printing-roller, and may be stamped into any raised pattern, or be painted, gilded or bronzed. The making of the material gives a large field for ingenuity and skill in household decoration, and the low price at which it can be sold will no doubt make it popular.

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[From *The Christian Union*.]

The patterns are marked by great clearness, beauty and sharpness of diversified outline, and differ from those of ordinary machine stamping in that they may be worked over by hand, and an effect of light and shade may thereby be produced. The material itself differs from all other substances of a like character in its extreme durability



and the multitude of uses to which it can be put. Thus it serves not only for wall and ceiling ornament, but for panels of cabinets and screens, the escutcheons of doors, the frames of pictures, and for a body on which pictures may be painted; it is produced in striking imitation both of tapestry and leather, without the perishable quality of either of these substances; it may be beaten, trodden on, or otherwise abused, immersed in water, or exposed to the weather without any signs of deterioration; and besides serving for the interior of houses it is expected that it will be extensively used to cover their exteriors. Those who are interested in the subject of household decoration will do well to acquaint themselves with this new and beautiful development of industrial art.

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[From *The New York Bulletin*.]

"Lincrusta-Walton," the new mural decorative fabric for the interior of fine edifices, is in the largest degree æsthetic, elegant, durable, and of comparatively moderate cost; and, last but not least, of a healthier character than wall-paper, to which very grave objections exist.

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[From *The New York World*.]

Briefly, Lincrusta-Walton in a general way resembles embossed leather, and also possesses many of the valuable properties of caoutchouc. The offices of the company at 41 Union Square have been transformed into a fine suit of apartments, where the manifold uses and artistic qualities as a wall decoration of Lincrusta-Walton are illustrated. The walls, ceilings and woodwork have been treated in different styles with rich and varied effect. The first impression is of the lavish use of stamped leathers and carved woods, with bands here and there of burnished metal and repoussé work. The larger room has a dado apparently of Japanese panels after designs by Dr. Dresser, in carved black walnut, while the field is of brown stamped leather in a conventional floral design. Then and there let into the walls are colored tiles, and hanging on them an occasional bronze plaque. In a smaller room the walls are hung with a silvered ground, the design of which in relief, a light floriated Renaissance decoration, is delicately tinted with brush-work, and a



dado of silvered panels alternating with tinted urn designs in relief. In one corner stands a gold ornamented screen. The slender arched partitions are banded, and pedestals with silver and flame-like effects of old Cordova leather support objects of art. A third and more beautiful room has panels in early sixteenth century designs by Villminot, with raised decorations on burnished gold grounds, the rich effects of which vary with each change of position.

After seeing Lincrusta-Walton as it is shown here there can be no question as to its beauty or effectiveness as a wall decoration. It is a non-conductor of heat and cold, and it absorbs no odors of germs of disease, and may without injury be washed with diluted acid or soap and water. Its imperviousness is illustrated by the fact that ink can be washed off without leaving a stain. The wall decorations are first produced in a variety of neutral colors which are incorporated through the material. These are hung on the walls when they are given over to the decorator, and from time to time may in effect be totally changed. This process of decoration is so simple and rapid that it is easy to believe that in these decorative days it may become a favorite amusement for ladies at their own homes.

Lincrusta is adapted for door panels, table mats, maps, brush backs, book-binding and jewelry. On the whole, Lincrusta is a material whose beauty, durability and economy will doubtless work important changes in house decoration and other branches of art and trade.

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[From *The New York Times*.]

The designs in Lincrusta have the appearance of being moulded in pressed leather. The coloring of this ornamentation is very rich and the effect is striking.

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[From *Science*.]

The special use of Lincrusta in the United States as a wall decoration will be at once recognized, as its warmth and resistance to damp makes its application almost imperative in the case of frame buildings, which form the majority of dwellings in this country.



## INSTRUCTIONS AS TO FIXING LINCRUSTA-WALTON.

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The greatest care should be observed in cutting the edges straight. This is best done by means of a straight-edge, which should be either wholly of iron, or if of wood, have an iron or steel edge. The straight-edge is placed on the edge of the Lincrusta, and the material is cut to the design margin with a sharp knife, the same being held at a slight inward inclination, so as to undercut the material and thus insure a good joint. The piece is then divided into the necessary lengths for panels, dadoes, etc., as may be required.

The workmen can then proceed to fix these pieces to the wall.

This is done with glue and paste (made in the proportion of one-third of the former to two-thirds of the latter), as thick as it is possible to use it, and laid on lightly with a stiff brush. Then take a little piece of Lincrusta and attach it to the wall under the cornice by means of gimp pins, and gradually press it to the wall, making the joint good until it reaches the bottom. In doing this, care should be taken to work from the centre outwards, so as to avoid the air getting under the piece and preventing adhesion. The appearance of blisters on the surface after the material has been fixed is occasioned by imperfect hanging; the blisters can be easily removed by pricking the surface with a needle so as to allow the air to escape. A hot iron should then be held near to the Lincrusta, and the places operated upon gently pressed to the wall, thus obtaining an even and uniform surface appearance.

It will be found easy to hang, as there is no danger of tearing it; and should it be soiled in the operation, a little soap and water, or spirits of turpentine, applied with a sponge, will very quickly remove any dirt after the wall is completed.

All wood and gilt mouldings should be fixed over the edge, and not butted against the edges of the decoration.

In cold weather the Lincrusta should be put in a warm place before using, as it will then hang better.



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THE  
Lincrusta-Walton Manufacturing Co.

Offices: 41 UNION SQUARE, New York.

Factory: Stamford, Conn.

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